

Gowns and Hats for the First Cool Days. Taffetas and Light Smooth Cloths Are Favored.

Little Touches of Color in Trimmings--Skirts, Though Full and Flaring at the Hem, Are Fitted With Precision and Snuggness Over the Hips--The High Girdle, Which Is Part of the Bodice, Is All the Fashion--Haircloth and Heavy Cords Are Used in the Drop Skirt to Hold the Outer Skirt Correctly--Sleeves Are Growing Fuller Toward the Shoulder, and Many Are the Varieties of the New Deep, Close-Fitting Cuff.



A CHARMING AT-HOME GOWN.

This graceful frock is made of one of the new crepe-weave fabrics. The full skirt hangs toward the bottom in shawl-points and is trimmed with lace and frills of pinked taffeta. The silk drop-skirt has two heavy cords introduced at the bottom to flare. The blouse of the gown has a double-yoke effect. The sleeves are shirred and very full.



A FALL HAT WITH GOOD LINES.

The smart-looking hat has the becoming side flare. It is made of pure velvet and chenille in a mulberry shade. A champagne plume is fastened to the flaring brim, falling over the hair at the left side to the shoulder. The pronounced crown of this model is of chenille, with folds of chiffon at the top.

brims will be trimmed with netting feathers, or a long plume.

With a frock of gray taffeta, which has a touch of purple velvet as its trimming, the correct hat to wear is a picture shape in purple velvet, with ostrich plumes as the trimming.

The feathers may exactly match the velvet in color, or show lighter and darker tints of this charming purple color.

Embroidered chiffon is a favorite fabric for evening gowns.

Many dinner gowns which are being designed for the winter season are of some dark shade of chiffon, embroidered in a small design, in a lighter tint of the same color.

These gowns are but little trimmed, while the silk frocks for evening wear are a mass of shirred ruffles or puffings, and are frequently adorned with painted lace and trimmed with costly jeweled buttons.

Silks are to be worn more than ever throughout the autumn, but only the softest of silks will be used.

Silk warp fabrics will also be much in demand, and the crepe weaves will show lower designs and colors than ever seen before. But this fondness for silk does not mean that cloths are not to be used.

Brocade is never so much the fashion as it is right now, and all the smooth-sur-

One of the new silk-warp novelty fabrics is used to fashion this dinner frock. The skirt is shirred toward the bottom to stimulate fullness and is extremely full. Delicately jeweled buttons and a dainty lace scarf are used to trim the pretty draped bodice, the lowest part of which is made in deep girdle form. The sleeves are elbow length and finished with a lace frill. The costume is pale gray in color. In the silk weave it shows two shades of gray. The high feathered and stiffened girdle is made of chiffon taffeta.

Velvets and velveteens are again in high favor. Woven and finished as they now are, they have lost the weight and stiffness they once possessed.

This season's quality is well deserving the modifying term of "chiffon" so often attached to them. As the basic fabric of gowns, coats and hats, and as trimmings for all of these, velvet and velveteens are high favorites.

WARDROBE FOR BOARDING SCHOOL GIRL

Certain Frocks That Are Essential to Work and Play for Several Months.

WRITTEN FOR THE SUNDAY REPUBLIC.

Only those who have tried know the difficulty of starting a child off to boarding school.

After the first year the task is less appalling, for then she has some idea about what she needs, and she is able to select for herself what is necessary, what is superfluous and how simple or elaborate the young girl's dress should be.

Despite the fact that great elaboration is the keynote in most model gowns of today, for younger girls comparative simplicity still rules.

A walking costume is perhaps the most important part of the outfit, and this can be as simple as desired.

Medium-length jackets will be smartest this year, and for the suit intended for hard, everyday wear the skirt should be ankle length, or even shorter—that is, provided the girl has reached the age

when her evening dresses are made really long.

This dress should be of some dark, corseable color in mild or plain goods. Dark blue, brown or a deep red are over the most popular shades for this sort of suit. The jacket cannot be made too warm, and no matter what the tailor or saleswoman may say, an interlining of chambray or flannel—and often two of these linings are used—is absolutely necessary, for at every school the long daily walk is taken, no matter how low the thermometer may drop, and the child will be miserable unless sufficiently warm.

Next in importance comes the raincoat, and a good cloth raincoat is not so expensive and will do service for rain or snow or for an extra wrap to slip on over the jacket in very inclement weather.

If in the country a sweater—and a good, warm one, too—will prove itself a great comfort.

For the schoolroom, although simple dresses will be worn, separate waists and skirts have become so useful that they will not readily be abandoned. There may be one or two heavier waists of a bright

red flannel, but the fine French chambray which wash easily and can be had in light and becoming shades are most attractive for this sort of waist.

These should be made up simply and without lace or much tucking or shirring, for they are intended to be washed every week or two and should be made with that end in view.

For evening wear there should be a few simple silk or velvet gowns provided—not too many, but the number will depend upon the girl's income. Party dresses of the year before can be made to do good service with a little retouching and things over.

Few parents care to have the girls overdressed, yet it is over the rule that the girls are met, and in the evening the gowns worn in the schoolroom must be changed to something lighter and a little smarter.

Positively, waists and waists of all descriptions and light frocks or tulle skirts make up excellently for the purpose, and for some few special occasions one or two slightly broader frocks should be provided.

STYLISH STRENUOUS WEDDINGS OF TO-DAY.

Costly Accessories Often Unnecessary and May Be Omitted With Propriety.

Recently a woman who has dwelt many years in the fashionable world remarked that as the years go on and the expenses—which include modern necessities—decrease, in the same ratio, the requirements of an up-to-date fashionable life multiply; and these nowadays are totally different from those of even twenty-five years ago.

Formerly a bride's trousseau was all that she had to think about. Now, however, she finds that there are other accessories which considerably augment her expenses.

One very costly item is the expensive souvenirs of the occasion in the shape of some articles of jewelry which she is expected to give to each one of her bridesmaids, and often also (although this is not obligatory), some costly item of the bridesmaid's dress, such as a hat, muff or some other accessory.

Besides these she, too, must in these latter days give a farewell dinner to her attendants and special friends, which is generally a "hen" function, although some prefer to entertain the entertainment by the introduction of the masculine element.

All of which, taken together, forms so considerable a portion of the general outlay, the aggregate sum of which amounts in some cases to a small fortune.

There is only one decent way to get out of all this, said a bride-elect recently, "and that is to have no bridesmaids at all. If you have them you are expected to do all these things, and my people find that my trousseau and wedding breakfast are quite sufficient to please the family, without all the rest of it, so I am going to cut all that out."

ATTRACTIVE LAMPS.

An agreeable change from the heavy lamps, with bowls of metal or foreign pottery, is one with a shallow bowl supported on a delicate tripod of copper more than a foot high, in which a jeweled effect is produced by the turquoise matrix sparingly used.

Lamps of Nancy glass are even newer and more delicate than those of Tiffany, but their exquisite beauty comes at a very high figure.

Key to the World's Fair Types Shown on Page Four.

1. Spanish dancer.
2. Igorrota women dancers.
3. Turkish sword dancers.
4. Hiro Otsuka, Japanese baby.
5. Oriental musician.
6. Bagobo girl.
7. African Pygmy.
8. Moorish performer.
- 9-10. Hindu swordsmen.
11. Bedouin camel driver.
12. Oriental dancing girl.
13. Turkish sword-dancing girl.
14. Singa, Igorrota cupid.
15. Alau mother and child.
16. Japanese woman and child in kimono.
17. Spanish dancing girl.
18. Antonio, chief of Bontoc Igorrotes.
19. Asiatic performer.
20. Buyoc Igorrota girl.
21. Visayan girl dancer.
22. Turkish swordman.
23. Bontoc Igorrota girl.
24. Turkish water vendor.
25. Alau patriarch.
26. Bagobo warrior in fatigues dress.
27. Persian dancing girl.
28. Japanese boys.
29. Igorrota mother and child.
30. Negro mother and children.
31. Oriental theatrical performers.

Photographs by Jesse Tarbox Bain.

VELVET BAND REVIVAL

One by One We Are Exploiting the Fashions of a Bygone Day.

One by one we are exploiting the pretty fashions of a bygone day, and that of the narrow velvet machine is among them.

In Paris it is enjoying quite a vogue and is worn either above or without the high transparent lace collar.

Sometimes it is matched by a waist of velvet threaded through a jeweled slide, which shows up very well on the long white or pale straw-colored gloves that are worn with elbow sleeves.

BITS OF FEMININITY.

It is said pinkish is to replace the strapless so long popular as a trimming.

Mouseline waists of self-tone are to be immensely popular to wear with cloth walking suits.

Brown, yellow and orange in every possible shade will be the colors popular above all others for the fall season.

Novelty shades, such as onion, old red and dahlia, are to be very much favored for house wear.

Paris has decreed the revival of the jam-pot crown hat, and all the best houses are showing models, copied from the Marie Antoinette or directoria periods.

Black taffeta will be popular for autumn and winter house gowns, but for the present short green and black rose and gray taffetas are very chic.

Old Chinese clasps for belts, in which odd-looking stones, boulders almost, are set, seem to have quite replaced the turquoise matrix, which until recently was much worn.

This gown that shows the figure. The fitted bodice of this model brings out the prettiest curves of the figure. The skirt shows four bonces and is worn over a drop-skirt finished toward the bottom with heavy cords.

WRITTEN FOR THE SUNDAY REPUBLIC.

There is a radical change in the fashions this autumn, and there isn't a woman the world over who won't be glad.

In the first place, the new gowns are built to show the figure and to emphasize its good lines.

And this is not only welcome news to the woman who knows she has a beautiful figure, and is naturally anxious to show it, but is an announcement equally pleasing to the woman whose figure can stand much improving; for good figures nowadays are made to order with astonishing facility.

The new frocks show in their bodices the most pronounced changes.

The draped, boned and fitted-to-the-figure bodice is taking the place of the loose, shapeless blouse.

Girdles, so cleverly feathered that they are pliable, though stiffened, are a feature of the new waists; in fact, are a part of them.

The shoulder line is gradually growing broader as the 1890 drop is disappearing. In the dressier gowns the sleeve is keeping up its reputation for elaboration.

Pastel elbow sleeves are considered modish, as well as the sleeve with the deep cuff, which clings to the arm below the elbow, but shows much fullness as it nears the shoulder.

The new skirts—many of them—are veritable old-fashioned models. They positively invite cinchings into their folds. Over the hips, however, they are fitted snugly and with great skill.

As yet there is no suggestion of paniers.

though perhaps the new short basque jacket may be a forerunner in disguise of this fashion of other days. It is below the hip curve that the modish skirts this autumn began to show their fullness, and as they near the bottom they become gracefully full and flaring.

Of course there is a reason why they hang in this correct and fascinating fashion. The new, light-weight princess haircloth has much to do with it.

Sometimes it is used in the skirt proper, and then again it is sewed in the flounce or founce of the drop-skirt. Heavy cords are another device for giving a full skirt the proper flare at the bottom. Frequently two or three featherbone cords are used in the silk drop-skirt.

Shirred flounces are a favorite trimming for the new skirts, and the old-fashioned scallops which display rows on rows of beautiful machine stitching are also the mode this season. The perfected scalloping stitch has revived this effective method of finish.

The woman who is planning her autumn frocks will do well to remember that shirrs and tucks are conspicuous on the best of the imported models.

A clever gown which illustrates this is made of champagne cologne, with gold embroidery and amethyst velvet as the trimming.

The very full skirt is finely shirred at the hips. Two box plaits form the center-front, while at the sides and toward the back near the bottom is a graduated flounce.

This flounce has a scalloped edge and is shirred near the top. Flat amethyst velvet rosettes decorated with gold embroidery trim the lower portion of the box-plaits.

The skirt has a short train, and the champagne silk drop-skirt is made with a deep flounce, stiffened with princess haircloth.

The fitted bodice is gracefully draped and prettily emphasizes the curves of the figure. It looks lavishly in front, beneath a narrow trimming of velvet and embroidery.

The sleeve is a very fashionable model. The lower portion from wrist to elbow is of lace, banded with four straps of amethyst velvet; the lace appearing twice in dainty frills.

The upper portion of the sleeve has the effect of a full mousquetaire, with the inner seam of the sleeve a mass of shirring.

Where the sleeve joins the armhole a bit of amethyst velvet is introduced—just a narrow band—with a touch of the glittering gold embroidery.

PARTICULAR ABOUT QUALITY.

The fashionable woman this autumn is showing her good sense in being most particular in regard to the quality of the material she selects for her frocks. This is not only so in her elaborate gown, but in her plainer street gown likewise, though the material she selects for her tailor-made gowns must be light in weight, yet it must have sufficient body and quality to hang well.

The mannish suitings are high in favor

on this account. They are made up into skirts with many plaits and neatly finished at the bottom with a self-color velveteen binding, and the jacket, whether it is a short basque coat or a three-quarter length, is sure to be designed to show the figure to advantage. Silk braids, velvete or soft kid, are the trimmings most used.

The braid decorates the hip as well as the velvet, and is used in bands, frogs and scallops, as well as in circles surrounding buttons.

For the dressier gowns this full much machine stitching is used. It is an excellent imitation of handwork, and when used in a shade lighter or darker than the frock gives it a charming decorative note.

The dainty chemise or baby is a noticeable style tendency of the moment. Very many of the waists, whether for street or indoor wear, are cut with a V-neck and worn with a lace or embroidered chemise. This brings the rever in fashion again, and there are revers of all sorts and sizes.

There are smart, mannish revers of velvet, and also double and triple revers graduating in size, as well as draped revers, which often show a touch of shirring.

When the revers and cuffs of a bodice are of velvet, it is quite the fashion to have the hat worn with the frock of velvet matching them in color.

The velvet hat in the picture shapes is to be the height of fashion this season. These big velvet hats, with their becoming flaring